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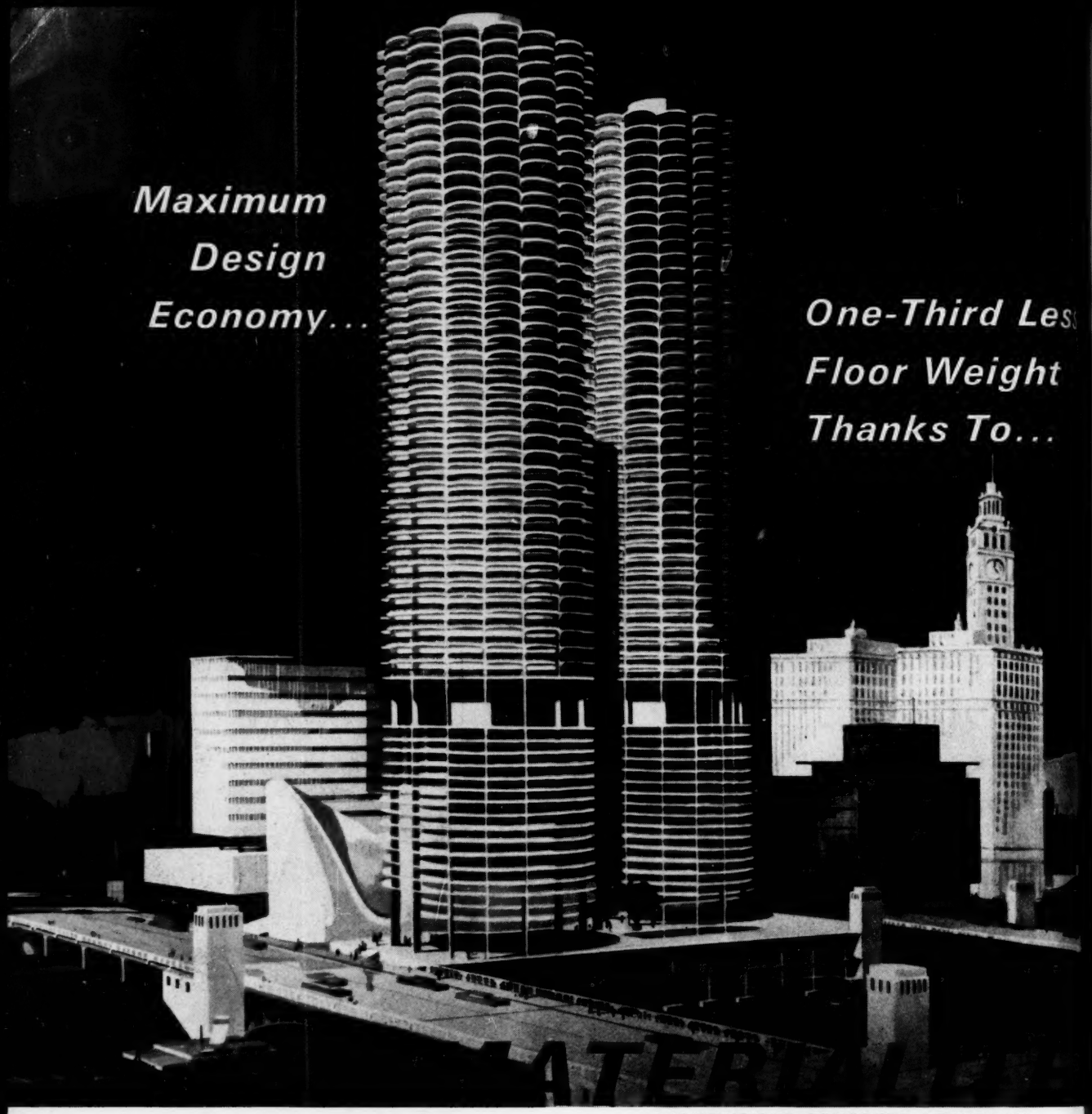

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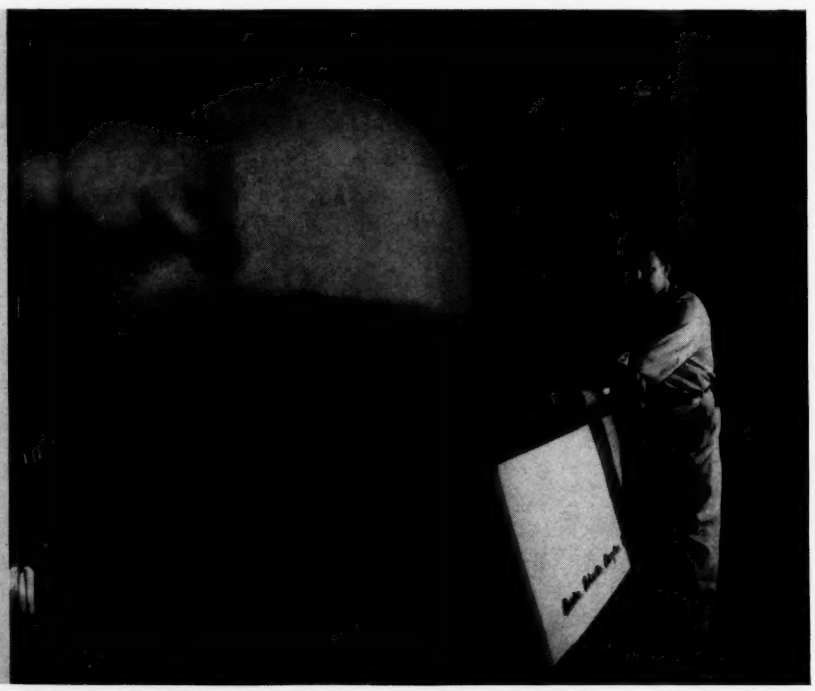

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In Memoriam

DANIEL H. BURNHAM

Daniel H. Burnham, FAIA. Burnham and Hammond, together with his wife, was killed early this month in an automobile accident near Fox River Grove, Illinois. He was a prominent architect, well known in his own right and as the son of the D. H. Burnham who created the world famous Chicago Plan — the Plan that has been the guide for Chicago's growth for more than 50 years.

Mr. Burnham served Chicago's 1933 Century of Progress as Secretary and Director of Public Works, and was a past president of the Chicago Regional Planning Association. He also served on the Board of the Cook County Forest Preserve District. Many of Chicago's notable buildings are the products of his firm.

inland architect

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MEETINGS

Combined Chgo. Chapter and Board Meeting

Due to the holiday round of social engagements the Chapter monthly meeting will be combined with the board meeting in December. All members are invited to attend this meeting at 4:00 P.M., December 12 at the Chapter Office.

Honor Awards Entries Due

The official announcement of the 1962 Honor Awards Program jointly sponsored by the Chicago Chapter, AIA, the Chicago Association of Commerce and Industry, and the Chicago Association of Consulting Engineers has been distributed.

In relationship to the amount of building actually done in the Metropolitan Chicago area, the number of entries received last year indicates that architects have not as yet fully realized the public relations value of this program. The program serves as an excellent medium of dignified public relations, particularly in respect to calling to the attention of laymen the importance of the architect in today's life. The wide publicity given to the winners in previous years has been an effective means of pointing up the role of the architect.

Both AIA members and nonmember architects are eligible and are encouraged to make submissions in the Awards Program. Anyone who has not received an official announcement may obtain entry blanks and rules by writing to Marion Smith, Executive Director, Chicago Chapter, AIA, 221 North LaSalle, Chicago, Illinois.

Separate Bids

The new "Chicago Plan for Separate Bids" has been released to architects, engineers and contractors in the metropolitan Chicago area with the endorsement of four professional groups; the Chicago Chapter, AIA; the Chicago Association of Consulting Engineers; the Builders Association of Chicago; and the Coordinating Committee, Mechanical Specialty Contractors Association of Chicago.

The new plan suggests that the architect prepare separate specifications for each of five categories of work: general construction; plumbing and sewerage; heating, piping, refrigeration, and automatic temperature control systems; ventilating and distribution systems for conditioned air; and electrical installations. In essence architects and owners are urged to let separate bids in each of these categories and assign the bids to the low-bidding general contractor. The general would receive a percentage of his contract as fee for coordinating and supervising.

Additional data and copies of the plan may be obtained by writing "The Chicago Plan", Room 1612, 228 North LaSalle, Chicago 1, or calling FR 2-3826.

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LETTERS

Mr. Hans Friedman, Editor
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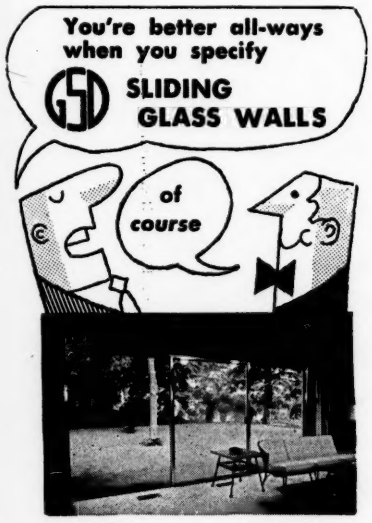
Dear Mr. Friedman:

In your June, 1961 issue you gave the obituary of Mr. Probst. I read the obituary of Mr. Probst. I read with surprise that you listed the Adler Planetarium as among the works of Mr. Probst's firm. The architect of this building is Ernest A. Grunsfeld Jr., FAIA, my father. For this building he was awarded in 1931 the Gold Medal of the Chicago Chapter, AIA and in 1939 the Silver Medal of the Pan American Congress at Montevideo. My father, who is a member of the Chicago Chapter, is on the executive committee of the International Union of Architects as comptroller.

I would appreciate your publishing this correction.

Sincerely,
Ernest A. Grunsfeld III, AIA



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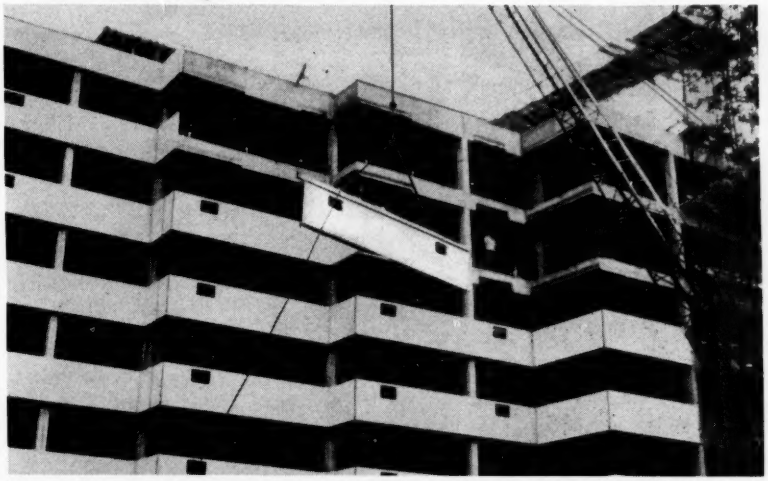

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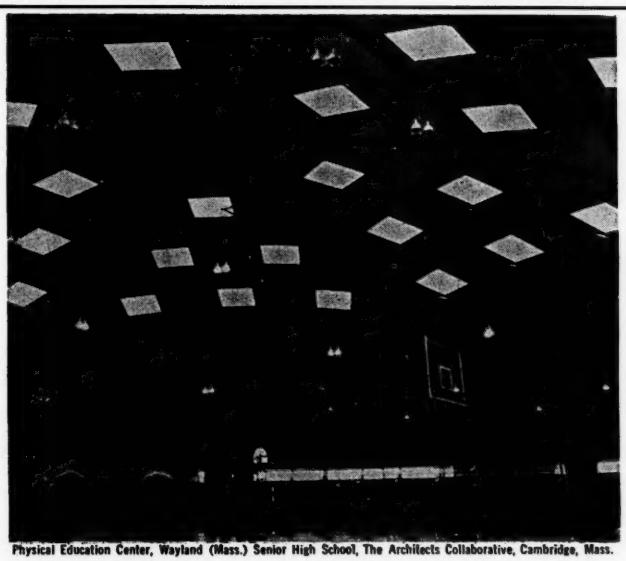

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EFFECTS SEEDS"

STAFF: Harold L. Cohen, Chairman — R. Buckminster Fuller, Research Professor — Harold Grosowsky — Robert Hunter — Davis J. Pratt — Elsa Kula — Herbert Roan

Editorial

This issue of "Inland Architect" features the Design Department of Southern Illinois University, its faculty, its students, its curriculum and its educational philosophy. The issue also provides a convenient vehicle for us to pose some questions, suggest some answers and outline a long overdue program.

We have often wondered why there exists such a consistent lack of interest on the part of the established members of the profession in the education and professional growth of new generations of architects. We are always told that the profession bears great responsibilities to the "young" architect. However, few seem to practice what so many preach.

Just what is a "young" architect? This term conjures up a variety of images in the mind of the practicing architect. A student, a recent graduate, a man newly licensed? Does it define age or do we really mean professional status? It appears that the image, more often than not, is of a potential competitor, "immature, inexperienced, aggressive". The "young" architect is, in fact, an "out" to a hierarchy of "ins", a hierarchy whose intent is to maintain the status-quo.

It is not surprising then that in spite of the many recurring admonitions to the profession to heap upon the "young" architects the benefits of the accumulated wisdom and experience of the "elders", only a few notable activities break the prevailing lethargy. One of these activities is the dedicated effort of the Education Committee of the Chicago Chapter AIA to prepare applicants for the State Board examination by arranging and teaching the Refresher Course; another is the scholarship program sponsored by the Women's Architectural League. A few isolated activities could probably be cited in addition. Yet the facts are that the profession remains aloof.

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This then is a call for new efforts to rebuild not only channels of communication between "young" and "established", but to strengthen the profession. These efforts must be made on the campuses, in the offices, in the field and at AIA and other professional functions. And they must be made by individuals, participating actively.

We must, again, make ourselves available to the faculties of our architectural schools, to discuss with the teachers their curricula, their problems and their successes. We should be represented at high schools to encourage promising graduates, we should advise college freshmen and counsel graduate students. We should sponsor individual students, foster personal relationships with them through correspondence and visits and open our offices to them to observe, to question. And above all we should visit the class rooms, participate in joint efforts with students and faculty and enjoy again the easy communication of small talk and the stimulus of intense discussion. And finally, we must accept and encourage the new members of our profession. We must give them information, assistance and guidance to enable them to operate efficiently and competently in their new ventures. We must meet them as equals and not only preach to them, but also listen.

If the architectural profession really means to face all the awsome responsibilities and challenges which it is told it must face in the future, then it had better start to put its own house in order and to assure itself of its own replenishment with sound and competent material, instead of applying its energies to the maintenance of the status-quo. Mere talk about the "young" architects will do no longer and a program of action must be substituted. This program can be developed from a very basic premise—"young" architects will come along; they will claim and obtain their share of the work; their achievements and the excellence of their architecture will be only as good as their education and early professional background; their standards only as high as the ways and means of those who went before them.

H. F.

by Harold L. Cohen

the Ecology of education

There is nothing so deadly to an educational environment as the establishment of an acceptance of one working pattern as a panacea for all students. To constantly flood desert cacti with water, as to feed jungle bog vegetation, is to end in decay. Patterns of growth requirement for one plant can mean stultification, rot, and even death for another. Even though all vegetation requires the same basic elements and compounds—water, sun, and earth's general chemistry, their proportional requirements and timing vary. It is this outward chemical variation, *growth*, that is the key to the continuity of its specie: the outward manifestation of its inner genetic patterning.

If an educational institute is to be worthy of its title, it must nurture an environment that allows for the variations of proportional growth requirements. The accumulation of man's experience, his knowledge, is the basic forage in which the new mind takes root, absorbs, and grows—each to his kind. In the development of brain-patterning, exposure and absorption are but two aspects. The surrounding of these minds with men and women who have strong convictions of their own, creates in the student a source of inner faith in his own developmental stumbling: the search for the fulfillment of his own personal pattern. This strength can and must be supplied by a strong, individualized staff, a staff brought together by basic philosophical tenets, a staff prepared to personalize its approach, and to carry it out in an educational curriculum.

To introduce the Department of Design to the readers of the *Inland Architect*, we present along with the student work, the basic tenets that tie the faculty together. Each staff member presents his own particular approach to the general case of design education in a University Structure.

Here in the School of Fine Arts at Southern Illinois University the staff and students have joined with me in an educational adventure whose purpose is to re-examine and direct man's great industrial tool for the betterment of all his kind. We are not interested in propagating the industrial American products to the rest of the world—we are interested in propagating new young designers who, equipped with performance capabilities of the American industrial tool, will set as their goal the use of these tools for the aid of those members of the world who are still "have nots."

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*Excerpts from**

THE WHOLE IS THE PARTICULAR *by H. L. Cohen*

**Art's & Architecture, June '61*

According to the Oxford Dictionary, design means: "A plan or scheme conceived in the mind, of something to be done; the preliminary conception of an idea, purpose, aim, intention, adaption of means to an end."

I *do* believe that we must constantly re-evaluate our general education program and make of our design education that which its title presupposes, the objective application of education's subjective enrichment of man.

I do not believe that we should separate the aims of design education from the aims of general education. I do not believe that we should change general education's curricula because of the recent developments of the sciences or the pressures of industrialization, nor yield to other economic demands laid upon us by American industry or government.

If we only educate the student in the use of materials, the knowledge of the materials, the craft, the techniques of communication, he would, in effect, be like a ship without a helmsman, with the means of motion, with all the knowledge and technical facilities required for motion, but no direction or plan to go anywhere—hence, no motion at all. This does not mean that I feel that design education should ignore the use of materials. However, the technical aspects of any creative act belong in secondary consideration.

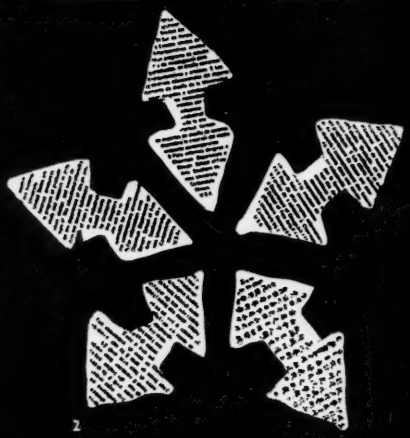
Each problem in a given area at a given moment in the history of a people will produce that offspring which is a legitimate growth that is survivable in its environment—both the physical and spiritual. The distinguishing feature of a barbarian has never been whether he sits on an Eames chair, or on a dirt floor; whether he eats with his fingers, or with Swedish stainless steel flatware; whether he drinks his inebriant from a goatskin bag or Woolworth crystal—but we judge him as civilized by how he directs the environment which educates his children and his establishment of requirements for the dignity of man. Our aim is not to discuss design in terms of cars, toasters, and status symbol, but in terms of problem solving—solving problems with the highest possible industrial tools, yet keeping those particular requirements which are necessary for the dignity of men.

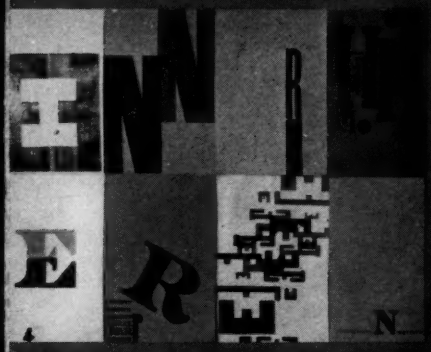
Design is not the product of the given technology of the day—whether it be stone, glass, or polyester—but design is the resultant of a conceptual approach and process. R. Buckminster Fuller has defined universe as "the aggregate of all men's conscientiously apprehended and communicated experience." Design concept comes from man's discovery and comprehension of the existence of generalized principles frequently recurrent within his universe. Design concept does not come from mastery of techniques and superficial manipulations in the natural and man-assembled chemistries of his day.

We recognize that it is time to reclassify that which we see around us into two columns: 1) that which is unnecessary and absurd, and 2) that which is purposeful and necessary. We find that a great bulk of our community (that is, our industrial progeny) is listed under the absurdity column. We recognize that this tonnage, if redirected, can become meaningful for our major objective. We feel that the removal and reorganization of the natural wealth from our earth for meaningless tasks is wanton, immoral, and against every man-created and aspirable religious dictum. We also believe that there is a moral issue involved in the regenerative use of man's intellectual wealth, as well as his mineral and energy wealth.

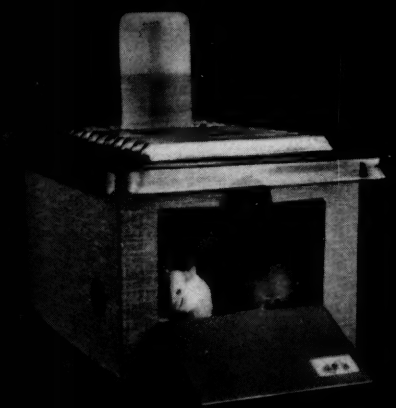
It is true that the designer, at any one moment of history, is always dealing with the inventory of the available resources, and their contemporary derivatives—glass, steel, and polyesters. These materials are the products and vehicles of his thoughts, not the catalysts of the thoughts themselves.

As educators in a democracy, we must ask ourselves what is the purpose of education. Our purpose must certainly differ from that of the past, for we could not argue that the German youth under Hitler were not educated, nor that the men who led some of the most savage experiments in the name of science on millions of people were also not educated. It is not just *education* that we need in America. We need an education which constantly re-examines and re-evaluates the world man. We need an education which brings to each student the opportunity to see and understand the total accumulation of man's experiments with life, his knowledge. We need an education that can no longer be based upon local, or Western, tradition, but one that integrates the cultural approach of others. We must make our young men and women aware of their part in man's historic struggle to free himself from want. We need an education for *sanity*.





1 Hans Friedman, Chicago architect, works over drawing with senior student. 2 Symbol for poster carries graduate school information, in five languages, to students around the world. 3 Revived Army barracks provide versatile classroom and office space. 4 Several pages from a book done by the sophomore class and based on the name of Willem Jan Henri Berend Sandberg, director of the State Museum, Holland, who was a visiting lecturer in the department. 5 R. Buckminster Fuller, Design Department Research Professor, conducts annual workshop with senior class. 6 Prototype of disposable animal house developed by department researchers. Animal house is now commercially manufactured and marketed.



EDUCATION & RESEARCH

herb j. meyer

Design Research and Development, the four-year-old research organization in the Department of Design, retains much of the experimental character of its first project, in which fifty of the U.S.'s most outspoken and ebullient professionals were shut into a room together to take apart their problems in equipment development for handicapped children.

None of these people and certainly none of the DRD staff could guess whether the three-day conference would end in triumph or disaster. Most of the participants—medical people, educators, therapists, rehabilitationists, engineers, designers, manufacturers—were leaders in their fields, but this was the first time they had had an opportunity to dissect their problems in such a diverse and comprehensive group. They took their opportunity with gusto, and for three days the conference was immersed in intensive work.

The conference was the culmination of a half-year's work under a research grant to the Department of Design by the Easter Seal Research Foundation—the first such grant by the Foundation to any design department. It resulted in sweeping recommendations to the Foundation for establishment of centralized research facilities, publication of a periodical national equipment directory, coordination of work by industry, basic research, and allied fields, and revision of policies governing distribution of research and development funds. The object in this project was not to add more equipment to the excess which already existed. It was to gain a broad and penetrating understanding of what were the real problems in helping handicapped children, and to determine directions for solving those problems based on that understanding.

The Easter Seal Foundation project in 1957 and 1958 marked the establishment of Design Research and Development. DRD's activity since then has reflected a philosophy of analysis through reexamination toward solution.

The fundamental role of DRD in the Department of Design is to provide an education-in-research framework for the department's graduate program. Most of the DRD staff consists of advanced graduate students. Thus there is a continuing transformation of intellect and experience in the research program as well as in the graduate program, each drawing upon and augmenting the other's resources. The academic program and the research program have independent budgets, allowing the flexibility which is essential to both.

The origin of a DRD project can be purely circumstantial, as in the two-year development of disposable housing for laboratory animals. This project grew out of an undergraduate design class problem calling for design of cages for small animals. The assignment yielded several proposals for disposable units, and when some of these were exhibited at a St. Louis meeting of the Society of American Bacteriologists, the attention they drew resulted in cooperative industry-university research grants which supported development and exhaustive testing of disposable mouse cages. These units went into full production in November last year.

The origin of a DRD project also can be the result of a deliberate direction, such as the undertaking of studies of potentials of the papermaking process in November, 1959. This program, marking an important broadening of DRD activity, was made possible by an annual basic research grant by a paper corporation with whom DRD had worked previously in the laboratory cage project. Beginning explorations of the potentials of the

continue page 26

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cherry twigs+bark+water reeds+eagle lily=ladle

INITIATING THE PROCESS *by Davis Pratt*

Our Design Department curriculum is based on the hypothesis that the best way to assist people in the development of their problem-solving faculties is to provide them with a succession of challenging opportunities to solve problems. There may be great variety in the content of the problems, the context, the degree of complexity, and the depth to which we take them, but our assumption is that each experience will provide a meaningful element in the student's development of his personal problem-solving process.

It has been observed than many of the designs that have developed through trial-and-error evolution over an extended period of time reflect a beautiful resolution of the pertinent factors acting on a situation. The horse shoe, to pick a simple if obsolete example, represents an eminently logical solution of this type. The solution reflects a balancing of the effecting conditions: hard road surfaces; vulnerable horses' hoofs; a consistency of the hoof which will accept and hold a nail; the existence of malleable iron and a technique for forming it.

Unable any longer to indulge in the luxury of evolved designs, however, we attempt to reproduce the process in a time-condensed manner, without forfeiting the logic, by consciously subjecting it to a primarily analytical rather than a primarily intuitive process. Our attention is devoted to isolating the pertinent conditions in any situation where a resolution is needed. The implicit conditions and requirements must be made explicit, then reconciled and fulfilled.

As an example of how this process is developed in our classrooms, I would like to describe a series of exercises conducted with beginning students of our program. A situation is described wherein some simple operation requiring equipment of some sort must be performed: Carry twenty pounds of dry beans a distance of ½ mile; or perhaps: Transfer a gallon of boiling water from one container to another without lifting or tipping either container. The problems are to be solved twice. They are solved the first time without utilization of any man-processed materials or tools—with no cultural endowments—and the second time using every appropriate technological advantage. In each case a condition is described and fulfilled in a manner consistent with the material and tool resources at hand. By at first disassociating the problem from contemporary technology and society, we believe we can isolate more clearly

the essentials of the situation, to provide groundwork methodolgy for more complex problem-solving at a later stage of development. And in addition to the exercise of problem-solving ability, the inevitable contrast between our technologically advantaged culture and the underdeveloped ones emerges forcibly. Of course as the student develops he involves himself in situations more directly related to the "real" problems that are in need of solution or that have been indifferently or wrongly solved.

In this American culture the accumulation of artifacts is overwhelming, and the rate of production of them is accelerating. This proliferation of commodities includes many that are useful but also many that are frivolous, not needed, inappropriate, harmful, or even destructive. It becomes increasingly difficult to see clearly through this darkening commodity-cloud and we therefore make a strenuous effort to induce the student designer-to-be to accept the validity of (1) seeking out for attention basic problems and discriminating between meaningful and meaningless ones and (2) achieving a critical independence of inherited solutions.

My concept of our educational function is this: We are here to coach into a performing state those people who as designers will devote themselves to effecting a more sensible and humane utilization of the technological resources and accumulated knowledge of our time.

ART ROOM
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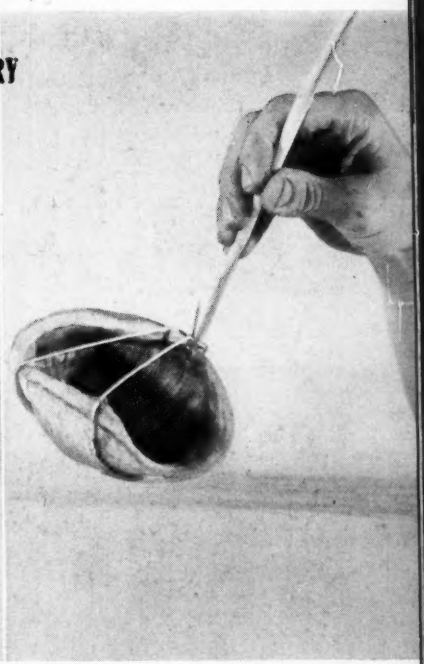
cattail leaves+vines = beancarrier

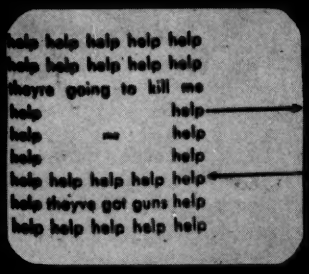
reeds+bark=platform



turtle shell+twig+vine = ladle

A "quick frozen" freshman

becomes aware of pre-history


help help help help help
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theyre going to kill me
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help theyve got guns help
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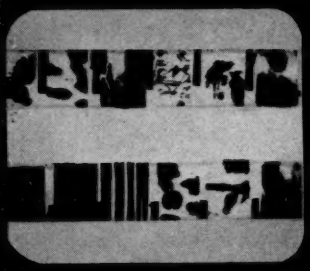
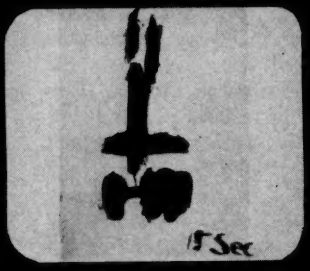
and of "other" voices

and of the in

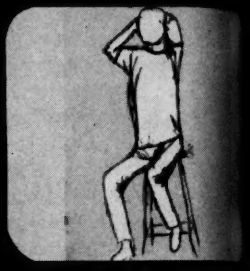


with the manipulated brayer

the immediacy of the brush



creates a 15 second observation



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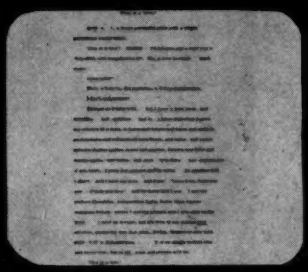
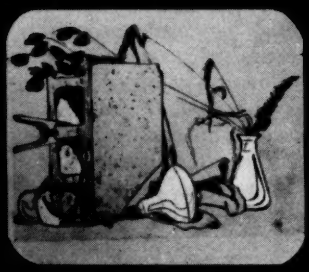
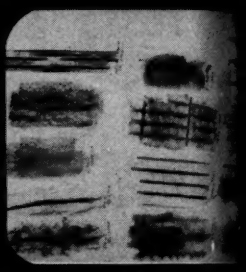


What is a tree? a word?

a vision?



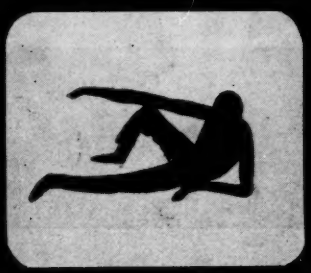
a world?



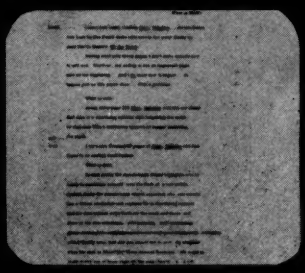
What is our environ

the MELTING BLOCK !

HERB ROAN



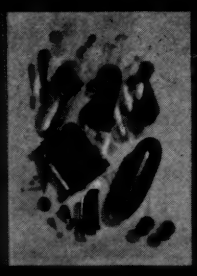
man?



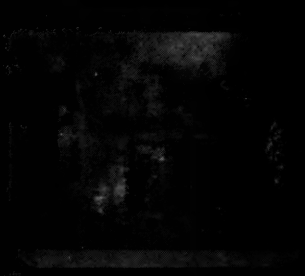
What is man?

Intellectual? Transc

of meaning and of



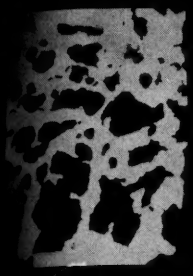
controlled sounds, actions,

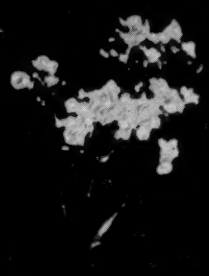


expressive imagery

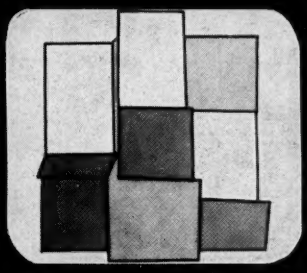
Interrelationships

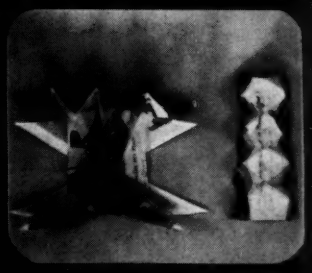
a man by himself can not design like love it takes two to d



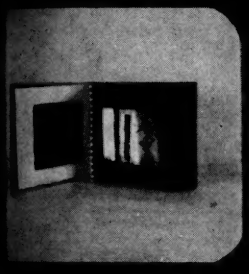


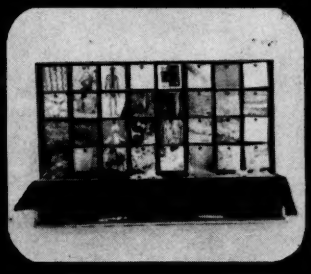
the macro world which make up this universe. An experimental assault on "quick-packaged" emotions

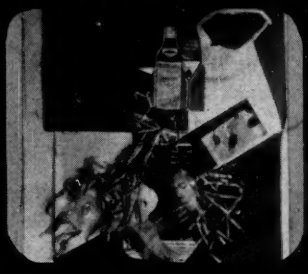


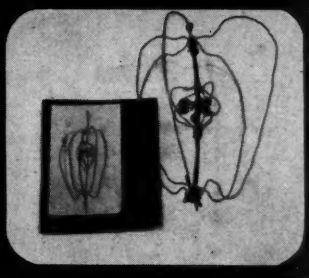


opens the eye expands in space and in controlled geometry.

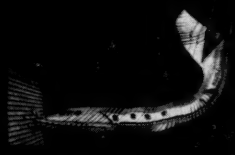




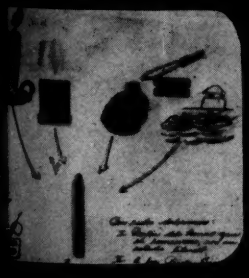


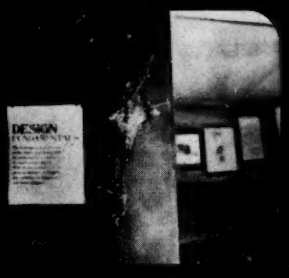


nsferred images? tactile visions? juxtapositions? intellectual analysis & systems?



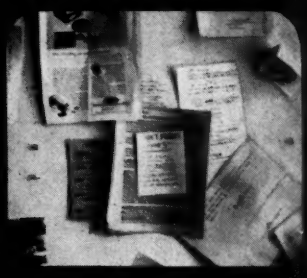
of tools of color of photography of image distortion of typography: intensification





DESIGN MANIFESTO

the freshman year is devoted to the exploration of man and his environment in relation to his heart; his mind; his universe. with all due apologies for our previous blunders, we dedicate this exhibition to all present and future designers.



n's needs to solve problems. the melting block! and next year. . . . !

there must be a certain message between the designer and man

the image *by Elsa Kula*

Lack of a comprehensible communication has plagued mankind since the time of the Tower of Babel. It is today one of our most fundamental problems.

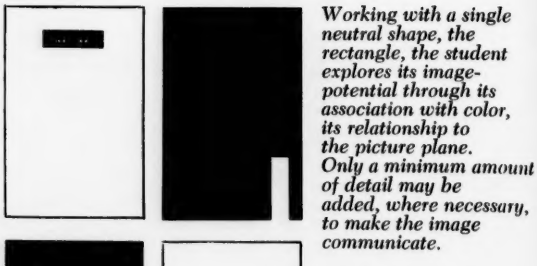
Since communication involves a sender, a receiver (the audience) and a *mutually understood code*, it is clear that the *code* is the missing element in the link.

At this point in time, in the absence of any internationally acceptable word-language, it would seem that only some form of image-language could effectively convey meaningful messages to the heterogeneous audience which is our world population. To write "mother and child" has meaning only if one is familiar with written English, but a photograph of a woman holding an infant to her breast can convey meaning across many language barriers.

Image making, like poetry writing is a precise craft. In each case the artist sifts out the extraneous matter until what he has left is the essence, which he enriches with the texture of sound or pigment as the case may be. He makes the most out of the least; he projects the most meaning with a few beautifully developed clues. The audience participates in the work, conjuring up the whole picture from its interpretation of the clues.

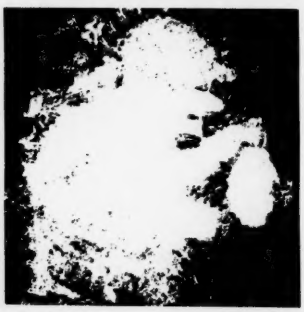
Students in our Design Department develop through doing, observing, analyzing, and doing again. We start with some visual calisthenics – warming-up exercises in communication, during which time some rather basic observations are made: Every mark has some connotation, modified by its environment. Nothing is ever seen in isolation. A line may suggest speed, indolence, anger, frustration, joy; every shape, given the right context, is instinctively searched for some significant meaning; every color relationship evokes some mood.

This process of sharpening the eye and mind to understand the subtleties of meaning is a painstaking one, but it is by participating in this process that the student develops the background of experience necessary to solving communication problems in an effective way.

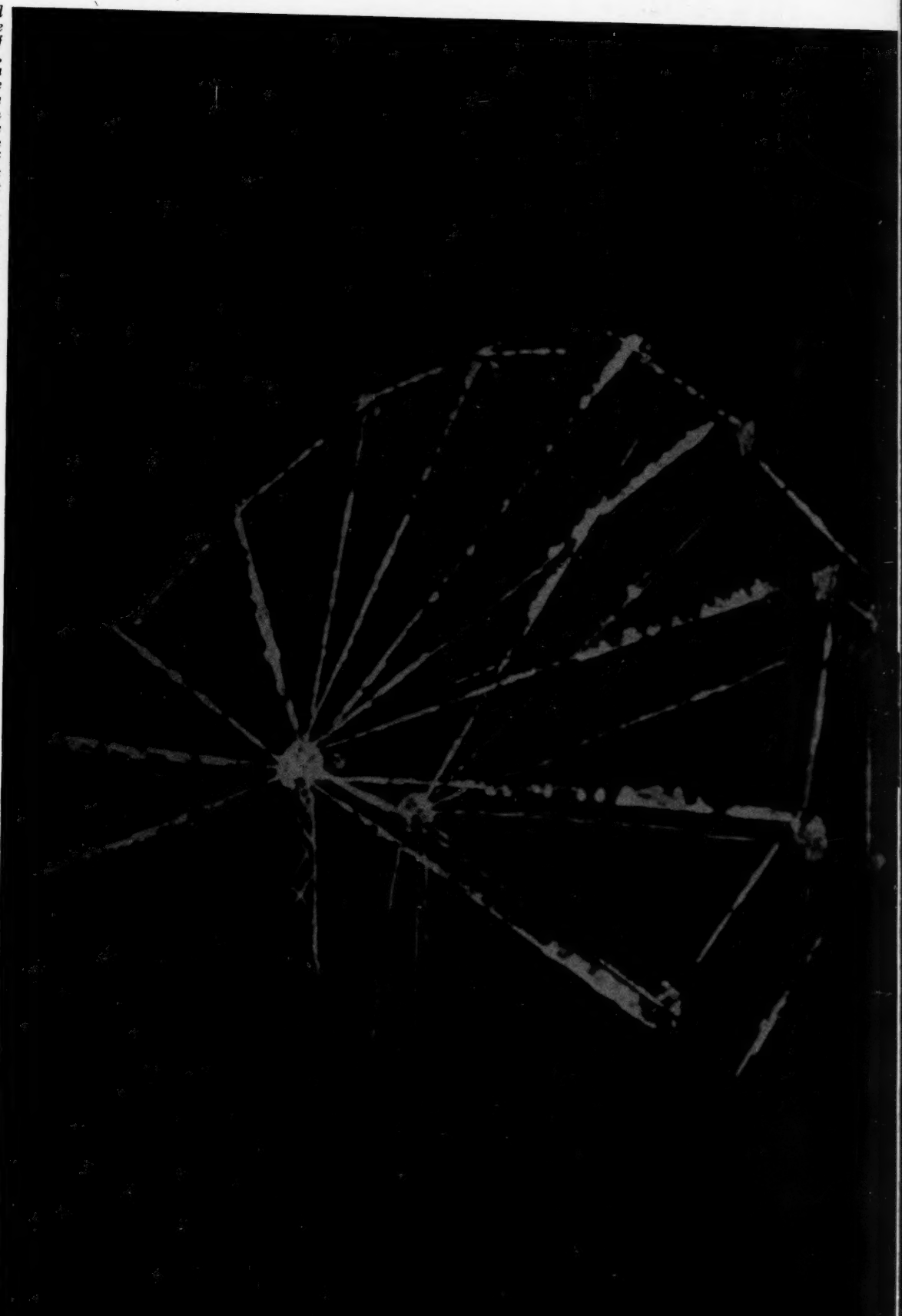


Working with a single neutral shape, the rectangle, the student explores its image-potential through its association with color, its relationship to the picture plane. Only a minimum amount of detail may be added, where necessary, to make the image communicate.

In this series the student manipulates a variety of irregular, textured, uncontrolled shapes. Here again he must find the latent image which will communicate with a minimum amount of added detail. In adding the completing details, the student facsimilates the texture and uses the same color as the original shape. He begins to appreciate the importance of texture, the spontaneous quality of the edge.



Having demonstrated to himself the interrelatedness of form, color, texture, relationship to a picture plane, the student chooses a subject or situation to communicate. He must arrive at the right combination of qualities to project the significant details with richness; he must communicate with economy but not poverty. He experiments with surface, medium, variety of tools, to find the most direct technique appropriate to his subject. He must capture the right mood.



A HERITAGE OF PHENOMENON OR CONVENTION?

What or how to introduce into an educational program that which can produce a **thinking man** is undoubtedly difficult and certainly not an unsung difficulty.

Perhaps what **can be** presented in an educational program that at least invites the possibility that would allow a student to learn and think could be the **environment** for learning. The conventional precedents are not so valuable that they and they alone must be insisted upon. The student should experience his own search and measurement of information. The phenomenon, that convention expresses, is the important beginning in learning and not the interpretive evaluation. It is possible that the student **can** think naturally but because of his ignorance of facts (conventions) and inexpert skills (experience) appears unthinking. We must accept failure and success as equal partners in the judgment of the students thinking and to consider failure as a valuable tool of learning and not as an inability of success. Learning is the primary goal, not success. The encouragement of questioning and proving or disproving contention must be awarded and is the student's right and responsibility to demand such a position. A constructive attitude toward building the student's faith in himself—his thinking and his feelings—is the only humane student-teacher relationship. If the student is given the freedom to think, there is no need for competition between the student and teacher. The teacher's responsibility is to be in a constant position of learning and to recognize that the only way in which to accomplish this aim is to encourage the student to do likewise.

To know is theological; to know is difficult, is education.

In an effort to have the student assume the responsibility of educating himself, which has been somewhat suggested, I initiated a program which I hoped would support my views. A series of general questions was presented to the student body. Each question requires that its answer be qualified by documentation. A time limit for answering the question is also assigned. The documentation is described as a document of authority, experiment or experience or any combination of these. Imagination and intuition are encouraged and it was emphasized that it should be clearly introduced into the documentation as equally valid with that data which has been measured.

At the beginning of this program the questions submitted were limited in content; as an example, Can glass as a basic material be used structurally? As the program developed the questions given were increased in content to include non-measurable data such as social phenomenon, psychological attitudes and questions dealing with exponentially large measurement which requires qualitative interpretation. Examples of some questions submitted during this period are: **Can the atom theory of matter be simply communicated?, Can the principle method used throughout the world today for the planting of seeds for the cultivation of food be improved?, Is it possible to describe algebra to a child of eight?, Are toys valuable to the education of a pre-school child?** Because this program is presented in a university, the availability of information in a wide range of subject matter is easily obtained.

It was possible for the students to find information in the library and also personal information from men working in fields related to the questions. Also, testing equipment and laboratories were available to the student.

Whether this short description of the program supports a thinking man's environment is difficult to judge. Because the student work produced in this program has been of a singular effort, comparisons have been ineffective as a means of judgement. Each student sets his own personal direction and limitation on the question he answers. The only means that I have found to be some judgement of the program has been the class discussions or critiques. As often happened, the students between themselves became critics and evaluators. They came to class armed with information based upon search and study and would not allow themselves to be unsupported in their views. As a result of the class discussions, the interchange of information and ideas was rich and healthy.

ROBERT HUNTER

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Central Illinois Comment

a column about Central Illinois Chapter matters and members by Edward L. Verkler, AIA, Peoria.

Architectural Act enforcement is still a major topic of discussion within the Central Illinois Chapter—and probably will be for some time. Peoria area Architects are active in this field and we are receiving cooperation from the Department of Registration and Education. Professional Engineers seem to be doing very well in the field of architectural practice! Not that I have anything against Professional Engineers—fine bunch! However, I am not convinced they have the necessary qualifications to be Architects.

Another problem area is the civic official responsibility for issuance of building permits. In Peoria, and I presume in other communities, they do not require architectural seals although the City Code specifically states the Architectural Act is a part of the Code. Reason given—they do not think they are required to enforce State law!

All this leads to a letter received from Regional Director Bachman, concerning my request in a recent article for action on a statewide level to overcome these problems. He states a solution "will require much work on the part of many of the Architects in the State of Illinois, and a general education—not only of the Architects but the State Officials as well—as to the necessity of setting up some type of an overall State pattern for the control of building." This, of course, hits the nail on the big head.

He further says, "This implies the necessity of a Building Code, but above that, it requires some vehicle in the form of a State Agency such as the Administrative Building Council in Indiana, or the Industrial Commission in Wisconsin, who are responsible for the proper handling of drawings and specifications required to be filed with them on all structures, prior to the issuance of a Building Permit by any municipality. The coordination of a 'Department of Building' within the State would include the State Board of Health, the Fire Marshall's office, the State Board of Accounts, and any other agency which might have areas of checking to do. This naturally cannot be done without money, and in the State of Indiana, costs of this Department are deferred partially by plan examination fees that are paid on buildings other than public buildings, at the rate of $.20 per $1,000.00. This examination fee is naturally passed on to the Owner, and is set up at a minimum of $2.00 and a maximum of $200.00."

This system seems to be a possible solution, although I can see future red tape with governmental control that might be a prime example of the old quote

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about "jumping out of the frying pan into the fire"! However, Director Bachman goes on to say, "The technique prevents a City Building Inspector from issuing a permit other than on drawings and specifications that have been certified by the Architect and approved by the State Agency. Since many of the Building Inspectors in smaller communities are not in a position to do much checking, it avails him of this service, as well as protects him against issuing a Permit if a drawing has not been certified."

This is good because the average municipality cannot afford to hire qualified personnel with the ability to check against building code requirements.

Director Bachman also believes the proper place to initiate a study of this problem is in the State Legislative Committee (I presume he means the AAI) and their solution "could form a basis for the formulation of Legislation for the State of Illinois."

Frankly, you fence sitters better get behind this program before it is too damn late! Forewarned is supposed to be forearmed—but I doubt if this applies to Architects. If you are still on the fence a few short years from now, perhaps you should play safe and obtain a license to practice architecture in another State!

Architecture, Q C A

October 1, 1961 saw the successful conclusion of the third biennial exhibit given by the Quad City Architectural Association at the Davenport, Iowa, Municipal Art Gallery.

The Architectural Association is a group comprised of architects and their employees from both Moline and Rock Island, Illinois, and Davenport and Bettendorf, Iowa, formed for the advancement of Architecture at the local level.

The exhibit, which ran for three weeks, was the opening show of the gallery season and had exceptional attendance with approximately 500 interested visitors viewing the works submitted by some fifteen local offices. The work exhibited included schools, churches, hospitals, hotels, residences, and commercial buildings presented in the full range of exhibit media; renderings, sketches, models, and sample working drawings.

Keynote and theme setting center piece of the show was a clever step in the oft-neglected field of public relations. Set alone in a center gallery was a reflecting pool illuminated with soft lanterns. Out of the pool grew three pylons with the theme letters & Q C A and hovering over was a representative hyperbolic construction. Around this focal point were two sets of informative posters, "What an Architect Is" and "What an Architect Does", executed as eye-catchers and direct enough to inform the lay visitor of the sometimes unknown or misunderstood facets of the profession.

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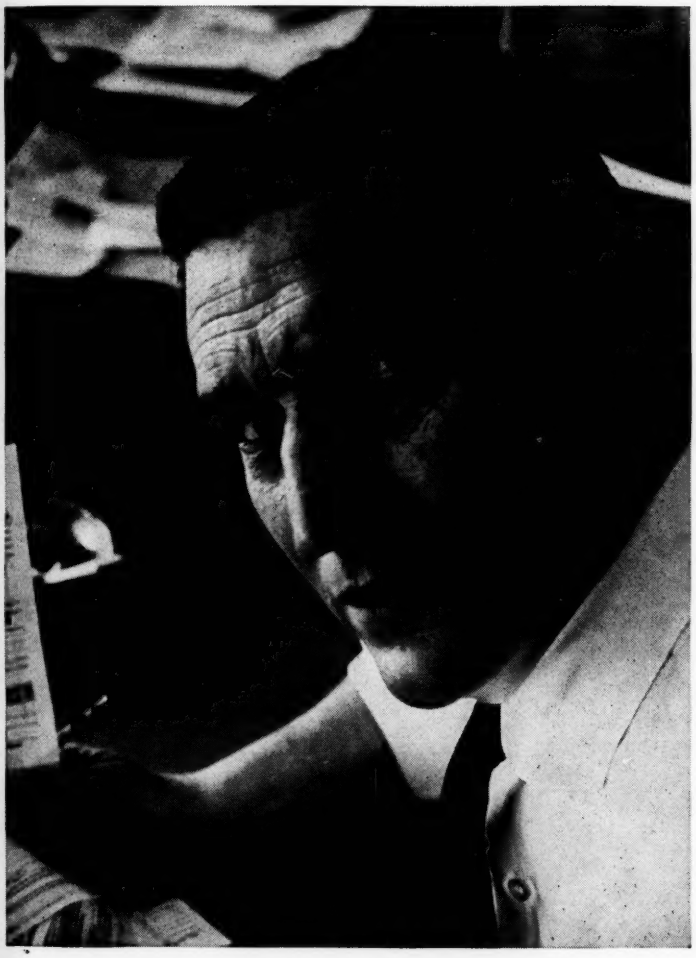

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Education & Research

(continued from page 13)

enormous and versatile papermaking industry have led DRD into many areas, including studies of the adaptability of organic sea materials for processing into animal food through the papermaking tools; use of paper as a crop seeding and fertilizing medium, ground cover and weed retardent; and studies for industry diversification into such fields as paperboard housing.

Much of DRD's work is anticipatory. Constant attention is paid to shifting patterns in world problems, with an eye toward selection of specific problems in which the potential for crisis is greatest. This approach resulted in 1960 in the initiation of planning for a series of international design education and research centers, beginning in Africa and Latin America, where comprehensive utilization of a country's full resources could be evolved. The concept is one of sending teams of Department of Design and DRD personnel to establish a center, working with indigenous people until the center becomes self-staffing.

Another anticipatory project is the experimental paperboard shelter work conducted by DRD this year. The goal includes the development of low-cost, mass-produced, easily transportable, and in some cases disposable shelter systems in which the sole or primary material is paperboard. Uses will include disaster relief shelter; school and classroom units particularly for hot-humid and hot-dry areas; temporary family displacement housing in slum clearance programs; general storage and utility; and others.

The interrelationship of these projects plus their supporting studies, such as analyses of global natural disaster patterns and collection of data on tropical inland waterway navigability, makes up an overall program of research and development consistent with the basic aim of DRD: reorientation of the use of man's material, technical and intellectual resources toward better solutions of human problems.

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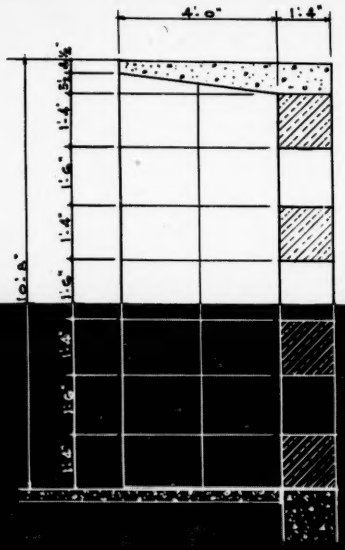
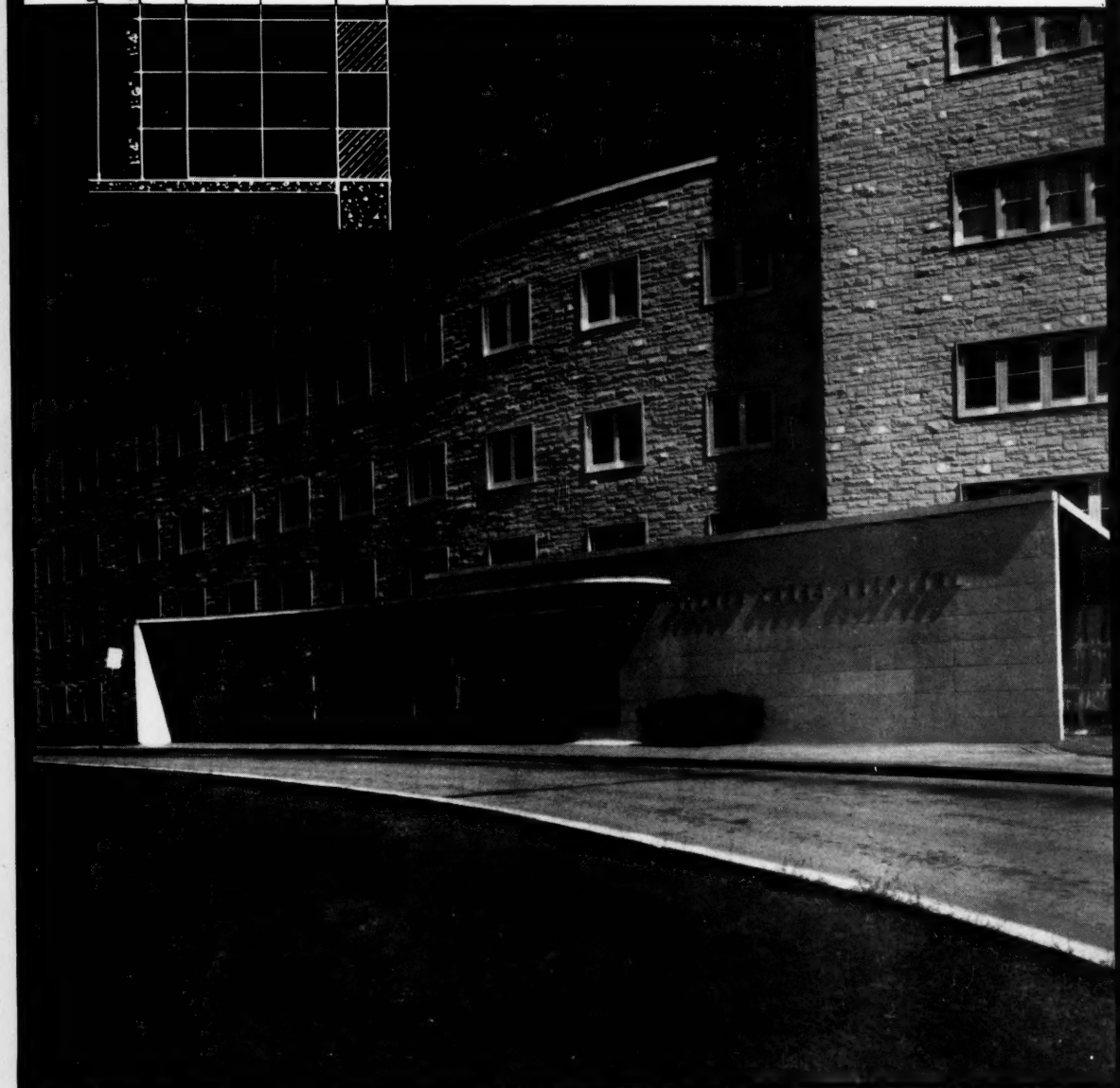
Privileged communications should be confidentially addressed to the President, Secretary, or any member of the Board within a period of two weeks.

Hugh Garden Dies

Hugh M. G. Garden, FAIA, senior partner in the well known Chicago firm of Schmidt, Garden and Erickson, and one time winner of the Institute's Gold Medal for excellence in design, died last month at his home in Chicago. He has been considered a representative of the famed 'Chicago School' of architecture which introduced skeleton construction, floating foundations, and the large 'Chicago' window. This is the 'School' initiated by Wm. LeBaron, Jenny and Louis Sullivan.



At Silver Cross Hospital, Joliet, cut stone at the entrance and stone masonry walls create an architectural design that will be 'contemporary' for many years, that will be in good taste forever. Schmidt, Garden and Erickson specified stone because of its natural beauty and because of its durability and simplicity of construction.



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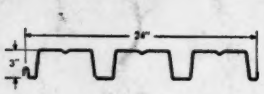
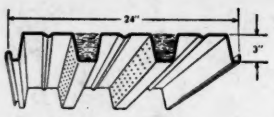
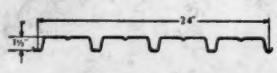


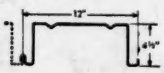
NEW! N-DECK—Available in lengths from 6'0" to 28'6". Carries normal roof loads over spans up to 16'0". Especially practical for canopies.



NEW! N-ACOUSTIDECK—Steel deck and acoustical ceiling in one panel. For spans to 16'0". Noise-Reduction Coefficient, .70.



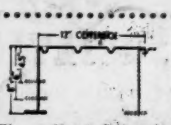
A-DECK — For purlin spacings not exceeding 8'4". Narrow ribs provide deck surface that supports the thinnest or softest types of insulation.



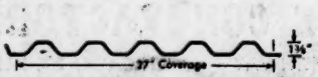
H-DECK — New! For simple spans to 20'0" — 3" and 4½" depths. Especially practical to cover walkways in shopping centers, schools, other installations. Also available in Acoustideck.

B-DECK — For spans to 10'0". Wide rib distributes metal for greater structural efficiency. Well suited for use as side wall panels.

B-ACOUSTIDECK — Two-in-one panel combines steel roof deck with acoustical ceiling having Noise-Reduction Coefficient of .70. Used for spans to 10'0".



T-STEEL — New! Galvanized only. For clear spans to 32'0". Adaptable to acoustical and flush, luminous ceiling treatments. Provides superior diaphragm to resist seismic and wind loads.



RIBFORM — High-tensile, galvanized steel form for concrete slabs over spans up to 8'0". Three types: Standard, Heavy-Duty, Super-Duty (shown).

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Inland steel deck weighs less than half as much as poured-in-place or pre-cast construction. You can space joists wider and use lighter framework, to save both time and money. Panels are easy to handle and weld in place—in any weather that a man can work.

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Write for catalog 248—or see Sweet's sections 2i/Inl.

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